



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



GROUP OF HORSES

ANNA V. HYATT

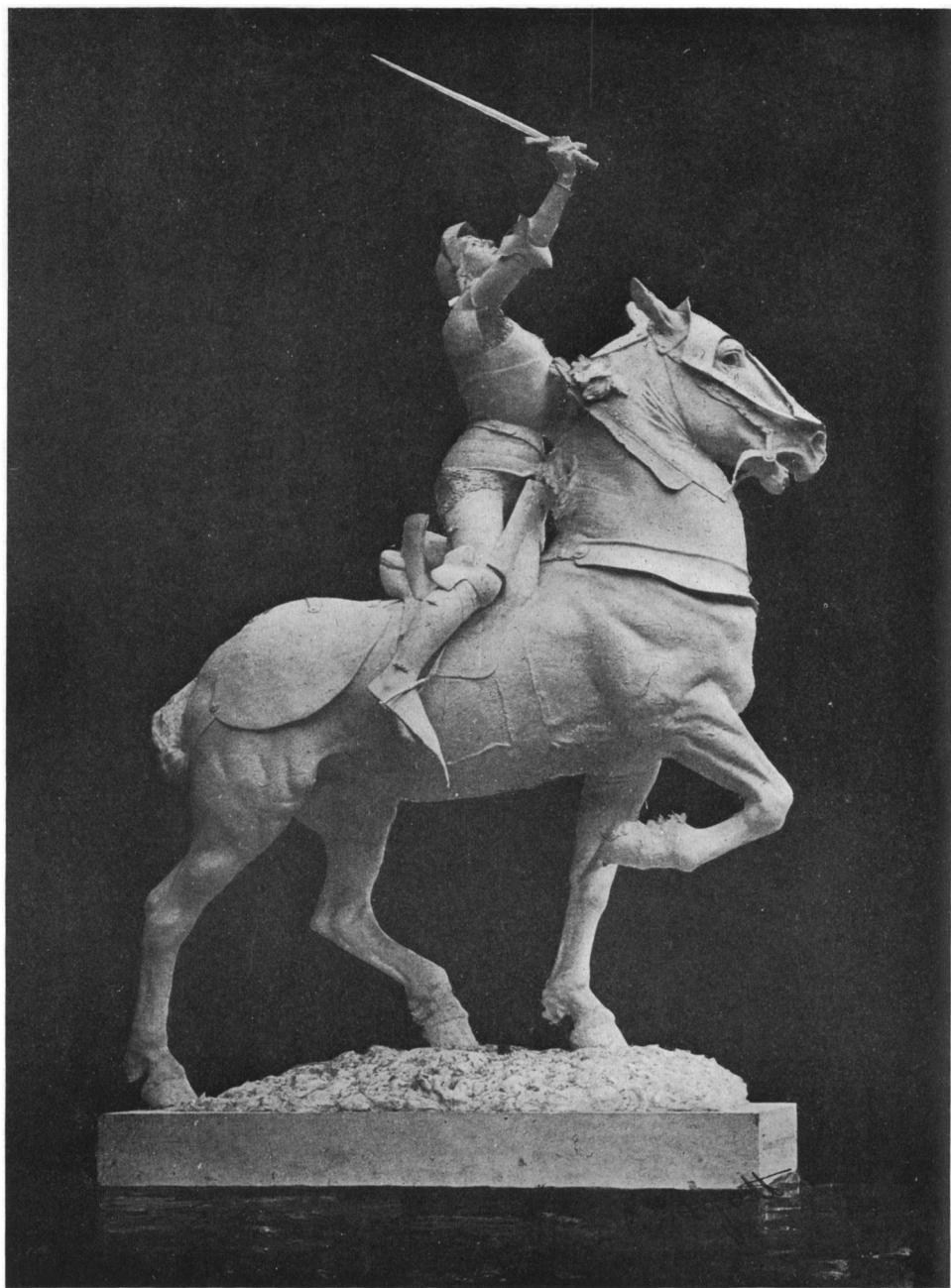
ANNA V. HYATT—ANIMAL SCULPTOR

BY ANNA COLEMAN LADD

THOSE who saw at Gorham's the sweep and rhythm of that magnificent group of eight horses in the grasp of a charioteer, made by Anna Vaughn Hyatt, will realize that here is a new power in American sculpture. Amid the profusion of animal pieces (where Albert Laessle's stand pre-eminent for their Japanese-like fidelity of detail) these Hyatt groups have a dramatic power of life—passionate, intimate or humorous—which differentiate them from the others. With all its sculptural and decorative qualities, there is more in this group than a stampede of wild thoroughbreds. It is as if the Passions themselves were represented, held in check and controlled by an iron will, as indi-

cated in Carducci's lines on the base: "All the reins I would hold in my own hand." The rearing, plunging, biting thoroughbreds carry the spectator with an irresistible onrush to the very brink of the precipice at which they are arrested.

No less stirring is the superb Jeanne d'Arc of the Salon of 1910, the monument which the Bishop and Municipality of Blois wish to have placed before their historic château, if money can be raised for the purpose—an extraordinary honor, by the way, for a young American sculptor. When starting this vigorous conception, the artist sought for a horse of the type of Percherons adapted to carry the heavy armor of the time; a



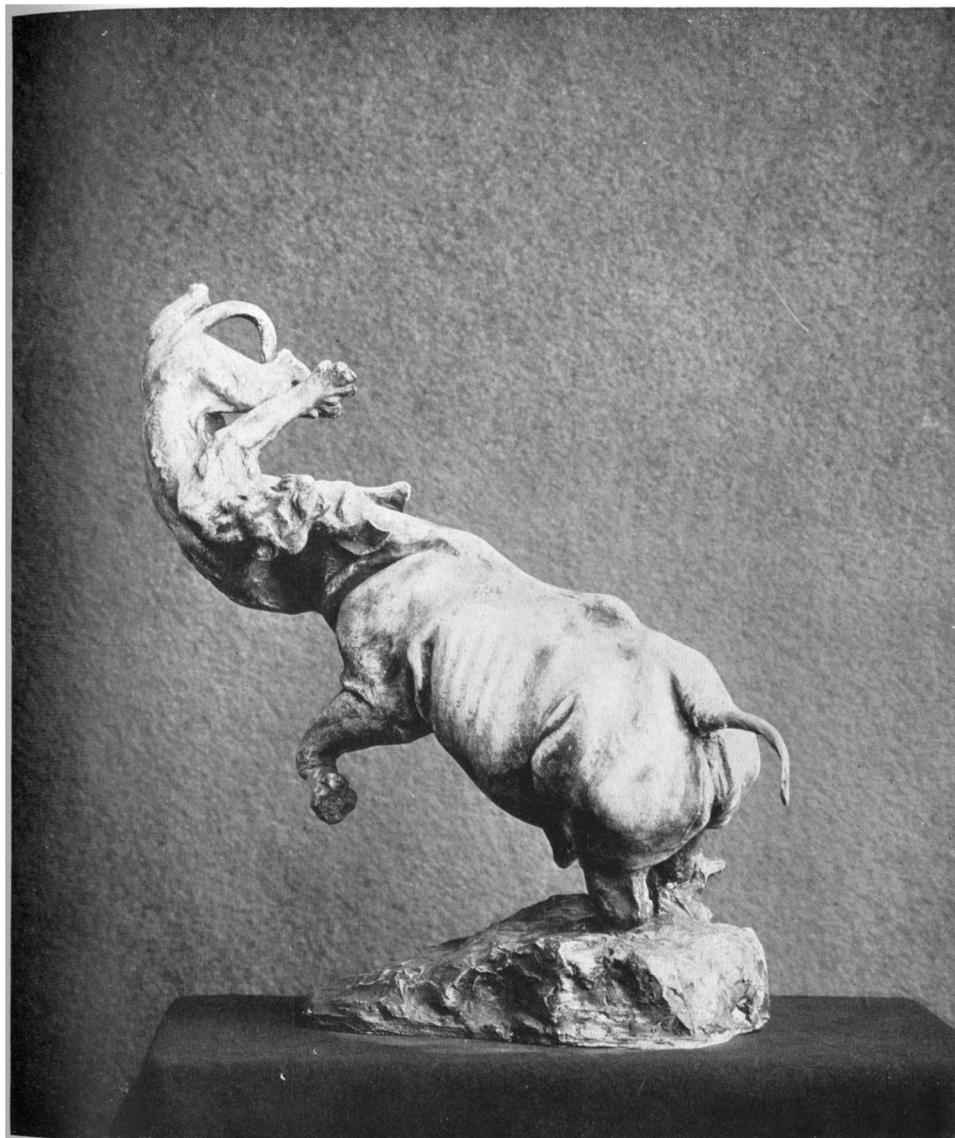
JEANNE D'ARC

ANNA V. HYATT

search filled with difficulties, until the Magazins du Louvre voluntarily offered one of the fine specimens in their stables. The animal was led each day to the

studio in the Latin Quarter, until the heroic group was completed.

This keen search for truth and individuality in animal forms evinced itself



HIPPOPOTAMUS AND JAGUAR

ANNA V. HYATT

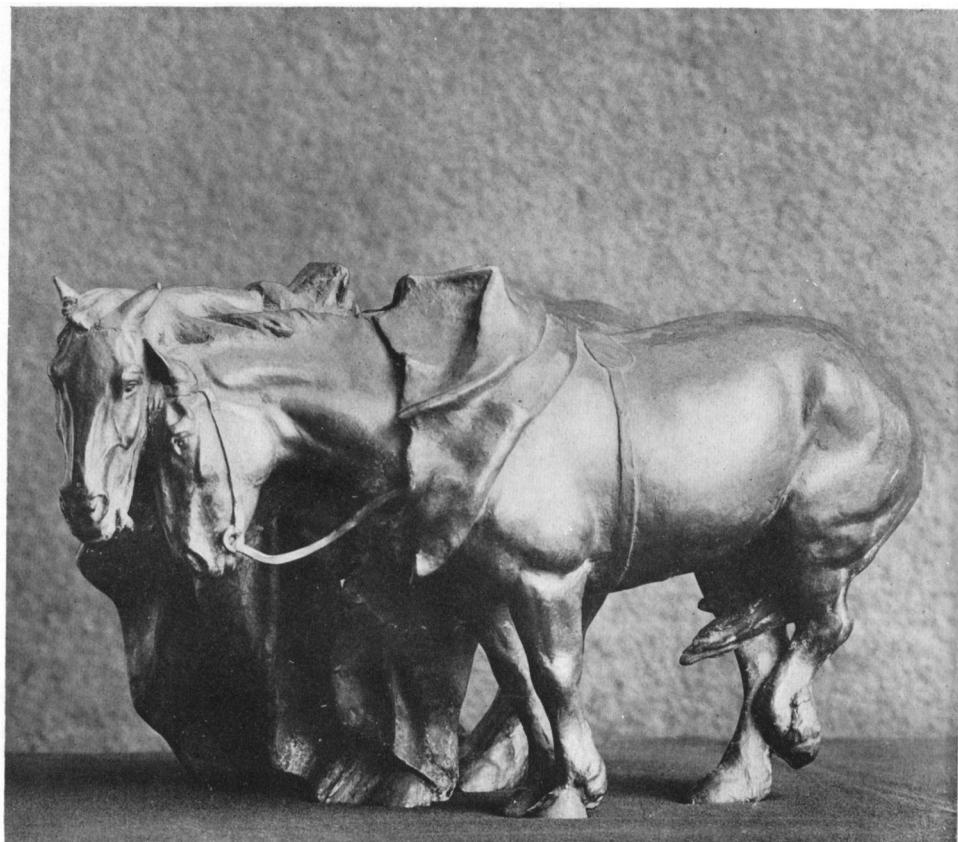
early, for Anna Hyatt was little more than a baby when, like Giotto, she followed and drew the sheep on a farm, and knew by heart the points and names of a hundred thoroughbreds from pictures, before she had learned to read.

It was not, however, until 1902 that she took up sculpture, working and studying unweariedly, first, at the League, where she followed Gérôme's

advice to study figures for awhile before returning to animals, and later profiting by the criticisms of Gutzon Borglum.

It was in Daubigny's studio at Auvers-sur-Oise that she modelled her great danes, and the jaguars now in the Metropolitan Museum.

The strongly-modelled heroic lion for the children of Dayton, Ohio, is a de-



RESTING

ANNA V. HYATT

parture from the conventionalized animal, while it would be hard to conceive a more daring and vigorous composition than that of the hippopotamus tossing a jaguar shown recently at Gorham's. The search for truth led her often into the very cages of the beasts at the Bronx; and in all her bronzes there is the same

intense joy in free movement and the play of muscles, controlled by a severe sense of form. A happy differentiation of texture in skin, hair and bone, a sympathy and insight in all forms of animal life, and a sane sense of clean-cut design make this sculptor's work one to be enjoyed by all lovers of life in art.

PINE NEEDLE BASKETRY

BY MRS. JULIAN HARRIS

IN the preface to the "Pine Needle Basket Book" an account of the work of his mother, a Georgia woman, and the pioneer in this industry, Dr. McAfee says: "Being an earnest advocate of the gospel of work, and believing sin-

cerely that there is no age-limit to usefulness, it occurred to me that if my mother, who was seventy years old last December, and who is still an active member of the work-a-day world, would publish something of her work as a